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TALKS ABOUT BEING A
DOCTOR WHO WRITER

RICHARD FRANKLIN

REVEALS WHY HE PUT
UNIT BACK IN ACTION

A STARTS THIS ISSUE
A NEW COMIC STRIP
ADVENTURE

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THIS ISSUE RICHARD FRANKLIN RECALLS UNIT 26



December 1984 issue
Number 95

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FROM THE ARCHIVES — 15

This month we enter *The Caves of Androzani*, the popular story from last summer, which featured the last appearance of Peter Davison as the fifth incarnation of the Doctor.



DOCTOR WHO INTERVIEWS

20 & 35

Doctor Who Magazine talks to Terrence Dicks, popular Doctor Who script writer and author of many Target novels, about his long involvement with the show. We also present an interview with Richard Franklin (alias Captain Mike Yates of UNIT) who discusses his time on Doctor Who and his work as director/producer/actor of *Recall UNIT: The Great T-Base Mystery* (see page 28).

Doctor Who Letters	4
Gallifrey Guardian	6
Metro Data Bank	11
On Target	12

Back together again, for the first time on stage! The United Nations Intelligence Taskforce are in action once more in *Recall UNIT - The Great T-Bag Mystery*. The play, written and directed by Richard Franklin (see interview on page 35), was performed at the Edinburgh Festival this year. *Recall UNIT* stars old Doctor Who favourites Franklin (Captain Yates) and John Levene (Sergeant Benton) and also features Nicholas Courtney as the Voice of the Brigadier. Doctor Who Magazine presents an in-depth feature on the production of the play.

COMIC STRIP 7

Starting this issue, a brand new comic strip adventure. The story features the return (by popular demand) of the amazing Dr Asimoff, ferocious science fiction author and champion of endangered wildlife. In this latest adventure, written by Steve Parkhouse and drawn by John Ridgway, Asimoff is campaigning to save a rare galactic species hunted mercilessly for the valuable raw materials their bodies provide. On his way to a vital conference of the "Save the Zygor" campaign Asimoff runs into the Doctor and his new companion, Estebian...



SATISFIED READER

I just had to write to you after issue 83. I just can't contain my excitement for your updated, more colourful Doctor Who Magazine.

It's just gone from strength to strength recently, not just because of the extra colour pages - the whole thing was fresh and alive, with great articles and some fantastic photos and interviews. Tom Baker was excellent in 82 and 83's interview with Ian Marter will also terrific.

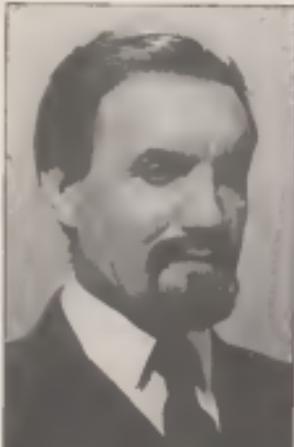
The comic strip has also stayed at the high level when Mick Austin was on the strip; some of his best work ever I thought - the character and appearance of the 6th Doctor is very well done, considering the artist only has a limited amount of screen appearances from Colin Baker to work from - lovely stuff, keep it up!

The poster in 83 was excellent, as was the cover, I for one didn't mind seeing the Zygon's make a return visit to Doctor Who during Colin Baker's era. To me they are one of the less obvious 'Actor in a suit trying to look alien' type of Who monsters.

I was impressed that Resurrection of the Daleks came top in your Season Survey. For me there was only one really excellent tale from season 21 and that was Devils of Anubis - don't they hadn't had the pathetic Magna creature lurking around?

Before I close this letter I'd like to offer my congratulations on firstly, 5 years of the Marvel Doctor Who comic/magazine as of 17th October, 1984 and also on the remarkable fact that you have now published 50 Monthly issues of the world's greatest TV Stars magazine - like I said at the beginning of this note, the only things are going with this mag, the next 5 years are sure worth waiting for. Keep up the ace work - nobody does it better!

Richard Thomas,
Aldington,
Cheshire



MASTER OF THE HOUSE

On watching a recently reprinted episode of Upstairs, Downstairs I was surprised and delighted by the inclusion of Antony Ainley in the cast, portraying an up and coming politician, Lord Charles Gilmore.

DOCTOR WHO LETTERS

Send all your letters to:
Doctor Who Magazine,
23 Redan Place,
Queensway,
London W2 4SA.

who had become involved in a local scandal involving a colleague's wife. During the last scenes he appeared (barely walking away into the proverbial sunset!) I must admit to have been rather taken aback when Mr. Jurley delivered the line: "Remember this, I shall always be my own master." Spooky eh? Considering the fact that it was made around 18 years ago!

Nicholas Randell,
Bart Haelig,
Norfolk

MASTER DOCTOR

I have read with interest the letters and indeed eagerly, to the conversations, between fellow Who-vians about the possible family relationship of the Doctor and the Master. More often than not the conversations are to whether the Master is the Doctor's brother or not. I say that he is not. I say that he is his son. To the casual reader that statement may seem rather rash, and yes, its based mainly on shakier sources, but, nevertheless, it is my theory. I will explain.

I first began to form this theory when I heard of William Hartnell's suggestion on the early days of the programme, to have a spin-off called Son of Doctor Who which would feature the evil son of the Doctor, who would travel in time and space doing evil instead of good. Sounds rather like the Master doesn't it? OK, I thought, coincidence. I then read Tomb of the Cybermen by Gerry Davis. I found on page 112, a statement by the Doctor that got me thinking. Victoria questions the Doctor about his family. The Doctor replies: "I have to really want to bring them back in front of my eyes - the rest of the time they sleep in my mind and I forget."

Why would he have obviously painful feelings, unless one of them had been a 'black sheep'? Why his son? Because it accounts for the Susan mystery. Recently, in Planet of Fire, the Master's final call of "Want you even show mercy on your own..." cleared the point forever in my mind. I would like to know what other fans think.

Steve Hopper,
Cavendish,
East Sussex

THE SCISSORTATION

The video of the Dalek Invasion of Earth has been attacked by the Doctor's greatest enemy, who we last saw in

the Generation of the Daleks. Do we mean the Daleks? Or Davros? No, we mean that plague that has the effect on a story of warping approximately two episodes into the mysterious Time Vortex known only as the BBC dublin. Yes the Scissors ARE BACK!

Once again we hear that terrifying cry of "DE-GEN-ERATE!"

Will the Doctor be able to track down the Scissors before they strike again? Or will the Doctor be captured by his foes and then meet a fate worse than death to be erased from the tape?

What is the Scissors' next aim? The Scorpion? The Massacre? The Ambassadors of Death? Or even The Inessor Hive?

Tune in next week for another thrilling episode - unless the Scissors get there first!

Alasdair Non

Cutting words indeed, Alasdair



HOLIDAY OF THE DALEKS

Here is a photo of a Dalek Ride on the Colwyn Bay Pier in Wales. You put 10p in the slot, sit inside the Dalek and then the whole machine spins round, with the lights flashing. So now you know what is inside a Dalek!

Ray Brooking,
Bath,
Avon

We believe your picture illustrates the sporty open-sided Dalek cousin. Its occupant was probably on holiday in Colwyn Bay at the time, and we would imagine it was just renting its shell out! Tip a note to make some extra summer pocket money.

KATY'S NEW CEREAL

I would just like to say that since I bought issue no. 83 your magazine has just kept on improving. The interviews are terrific and so are the On Target

book review. Believe it or not Katy Manning has done an advertisement for Cornflakes which is being shown in Australia. Could you do an Archives on either of the Auton stories and keep the good work up?

Stephen Walker,
Kalgoorlie,
Western Australia.

There is an Archives feature on Terror of the Autons in this year's Doctor Who Master Special (on sale from 22nd November, 1984).

THE MASTER REVEALED!

The answer to the anagram in issue 13 is in fact THE TIME LORD ON SARIN, which of course refers to the Master in the Planet of Fire story. As most people will know, the hint of "James Stoker" is itself an anagram of "Master's Joke".

Paddy Seward,
Cleethorpes,
South Humberside

Well done, Paddy! You were the first reader to write in with the answer to "Mr Stoker's" anagram. If you let us know your full address we will send you one of our special Doctor Who Megazine prizes for your efforts.

THE DOCTOR WHO ALPHABET

A is for Autons, their skin like gold,
B is for Benton, a sergeant so bold,
C is for Cybermen, metallic masters of fear,
D is for Daleks, so supremacy as new,
E is for Earth, so many invasions it bears,
F is for Fang Rock, where are said to be ghosts,
G is for Gallifrey, the centre of all things,
H is for Harold, the Doctor met this king,
I is for Invasions, many have been seen,
J is for Jagaroth, monsters in green,
K is for K9, a dog that excelled,
L is for Logopolis, Tom Baker's farewell,
M is for Matrix, the Gallifreyan crown
N is for Nero, who burnt all Rome down,
O is for Osgriph, an anti-matter took its toll,
P is for Panopticon the half above the hole,
Q is for Quarks, keep out of their way,
R is for Raston, hero of Gallifrey,
S is for Sontarans, an old war-like race,
T is for Time Lords, who control Time and space,
U is for U N I T, with Benton and Jo Grant.



For left: The sinister master from Planet of Fire. Left: A Dalek at the seaside. Above: The Doctor and Pei perform their famous ventriloquism act on the Planet of Fire.

V is for Virus, often held in deadly plants
W is for Warden, the computer in the tower,
X is for Xemex, whole planets she devoured,
Y is for Yats, controlled by a sphere.

Z is for Zygons, who filled Loch Ness with fear
Neil Halloway, age 13,
Banwell
Combe

DOCTOR WHO? by Tim Quinn & Dicky Howett



GALLIFREY GUARDIAN

MORE MINIATURES

Further to our report a couple of months ago the latest in the series of metal figurines from Fine Art Castings is a Dalek, which is out now.

The company are also considering producing a range of models at 40mm high and a series of pewter bases of each of the Doctors at 45mm. The whole project seems to be taking shape very well and looks as if it will be around for a very long time.

CONVENTION NEWS

Two Doctor Who conventions are due to be held in different parts of England later this year.

November 10th sees a joint effort by the Merseyside Local Group of Doctor Who fans and the MerseySide Science Fiction Media Group to produce a convention to celebrate the show's 21st birthday. There will be guest panels, costume and model displays, forums, a raffle in aid of charity and a buffet and disco. For more details write to Gwenn Wood one of the organisers at 48 Western Avenue, Speke, Liverpool L24 3UR. In another part of the country on December 9th a similar convention will be held in Southampton. For details of that event write to William Bagg, 1 Douglas Crescent, Battersea, South Hampton, Hampshire.

TWO DOCTORS UPDATE

Director Peter Mullan, his cast and crew have now returned from Spain where filming took place in temperatures of over 100 degrees, in and around the town of Seville. Peter says he is delighted with the film rushes and says the three studio recording sessions will be completed by the end of September. So, as you're reading this sometime in early November, work should be complete — barring any unforeseen circumstances, of course.

TARGET NEWS

The *Twelfth Doctor* by Eric Seward has been temporarily shelved from W H Allen's provisional list for early next year and in its place January will see the publication in hardback, for the first time, of *The Adorable Snowmen* and *The Crusaders*.

The latter has been published in hard cover by another publisher. In paperback will be *Frosons*. February has *The Awakening* (Pringle) in hardback and *Planet of Fire* (Grim-

wade) in paperback. March has *The Mind of Evil* (Dicks) in hard cover and *Caves of Androzani* (Dicks) in soft. In hardback in April is *The Resurrection* (Master) and the paperback is *Marco Polo* (Lucas). Then in May we get *The Myth Makers* (Cutting) in hardback and, at long last, a paperback reprint of *The Doctor Who Monster Book*. Finally, June's hardback is *The Kisses* (Dicks) and in paperback *The Asukarwa* (Pringle). Thanks is always to Christine Donougher for her help and assistance in compiling this list.

QUOTE OF THE MONTH

This month's comes from Anthony Bates of Hartwich in Essex. It goes as follows: "Well of course I'm alright. But suppose I wasn't alright? This thing makes me feel in such ways that I'd be very worried if I felt like that about somebody else. Is that like this about that? Do you understand?" Last month's quote came from Dorothy of the Daleks, spoken by the Doctor (Tom Baker).

FIGURINES

Many readers have written in requesting more details of how to obtain the Doctor Who figurines mentioned in issue 93.

We would like to point out that the models of the Master, made by Susan Moore, are not on the market just yet, but should be available very soon.

KENILWORTH REPORT

Thanks to readers Stephen Payne and John Ainsworth for the following information about the Kenilworth Doctor Who event this past August Bank Holiday. Throughout the three days the weather was perfect, and thousands of fans flocked to see some of the show's stars who were slated to appear at the Town and Country Festival. Sadly not all of them could make it but those who did obviously enjoyed themselves. On Sat-

PRODUCTION NEWS

With filming now complete on *Attack of the Cybermen*, *Vengeance on Varos* and *The Two Doctors*, the production team went off on holiday for a couple of weeks.

As you read this, work ought to have started on *Mark of the Rani*, directed by Sarah Helm and written by Pip and Jane Baker. This story will be transmitted third next year, having swapped with the three-part *Two Doctors* which will now go out fourth. The guest cast includes Anthony Ainley as The Master and Kate O'Hara as the Rani. A substantial amount of the story will be shot on film, not in the studio. Story five, directed by old-hand Penrith Roberts starts pre-production later this month and is written by another newcomer to Doctor Who, Glen McCoy who has penned a story in two parts with the intriguing title of *Jamieh*.

COLONIAL COMEBACK

The good news is that six episodes of early Doctor Who have been returned to the archives at the BBC and are now in the capable hands of BBC run-around Steve Bryant. The episodes concerned are three from the William Hartnell era episodes 1, 3 and 4 of *The Time Meddler* and 1, 2 and 4 of *The War Machines*. Now... if you take



a look back at our list of the auditions from our 1981 Winter Special (if you're lucky enough to possess one) you will see that the BBC already have in their vaults the respective second episodes which now means that they have another two complete stories! The episodes have been re-tuned, would you believe, from Nigeria, after four months of intensive research by fan Ian Levine with help from the authorities of Nigerian State Television Service.

day the 25th current Doctor Colin Baker was present along with the lovely Elizabeth Sladen who was the recipient of a beautiful photograph of herself, specially framed and matted, which the work of a young fan whom Lin then proceeded to wave at every time she spotted him amongst the crowds. On Sunday Colin returned — surrounded by cat badges — and was joined by the popular Janet Fielding, whilst on Monday it was the turn of ex-

Doctor Jon Pertwee and series producer John Nathan-Turner. A white jeep ferried the stars around the ground as they talked to fans, signed autographs and posed for photographs, and a Doctor Who tent sold merchandise to the eager crowds. The Whomobile sat in a grand appearance too and on all three days a fancy dress competition was held with the judges being the visiting stars. All in all, a great success.

WHO

POLLY THE GLOT

PART 1



THIS IS TERMINAL L X M-72 MI
THE CROSSROADS OF AN ENTIRE
GALAXY. INCOMING SHUTTLES
DOCK HERE, BRINGING PAS-
SENGERS IN FROM THE BIG
DEEP-SPACE LINERS MOORED
BEYOND THE PLANET...

FOR SOME LONG-
FORGOTTEN REASON,
THE TERMINAL WAS
KNOWN AS "GALERA".







Thank you to everyone who wrote in with the solution as to why the first Doctor knew that the fifth was the last incarnation in *The Five Doctors*. It was, of course, because the Doctor's incarnation was in the TARDIS, while the other four had been scooped up by Borsus.

TITLE, TITLE

A question now from Simon Robinson who asks about changing title sequences and the stories when a new sequence was first used. Obviously the first sequence started with the very first episode, *An Unearthly Child*, and went right through to *The Warrior's Tailor*. Appropriately enough, *The Faceless Ones* gave us the new sequence featuring, for the first time, the Doctor's face—that being Patrick Troughton's. When Jon Pertwee started, the famous colourful swirls made their debut in *Spacehawk*, from Space and lasted until *The Green Death*. The *Time Warner* saw the use of the similar sequence with its "tunnel" effect (now seen as the opening credits to *Top of the Pops*). The TARDIS and Tom Baker's face were incorporated into this at the start of *Robot*. Six years later *The Leisure Hive* saw the advent of the star field sequence which was then adopted in *Destrovia* to feature the new Doctor, Peter Davison, complete with "Venetian blind" effect. In *The Twin Dilemma* we saw a similar version for Colin Baker.

LOST COMPANIONS

Peter Elestoeck of Yarborough asks how many of the Doctor's companions have died as a result of their association with the Doctor. In *Blink of an Eye* was blown to pieces on the freighter which the Cybermen had forced to crash into our planet. Sarah Kingdom was killed along with the Dalek fleet at the end of *The Daleks' Master Plan* when the Time Destructor was operated, accelerating the aging process. And finally Katarina the Tigan hand-maiden died in the same story as she ejected herself and the criminal pyrophath, Karkas, from the air-lock of Mavic Chen's ship in an effort to allow the Doctor to proceed to Earth to stop the Daleks rather than return to Kambar.

SHADA KNOWN IT

Simple one now from Andrew Dodds of Ipswich who wants to know why Shada was never screened. This was because at one of a BBC strike that meant the story was scrapped halfway through. A shame as our archives in issue 81 showed it would have been an interesting story.

MATRIX

Data bank

KEY QUESTION

Over to America now, from Brooklyn in New York where David Rubin has sent in a query concerning the Key To Time sequence. At the start, says David, the White Guardian sent the Doctor and Romana on a mission to retrieve the key so as that he could disassemble them to restore harmony and avert chaos. However, at the end of *The Armageddon Factor* the key pieces are collected together by the Doctor and then scattered to prevent the Black Guardian having them. What then, asks David, was the point in this as surely the White Guardian still hasn't restored harmony?

appeared in Doctor Who other than Paul Darrow (Avork) in Doctor Who and the Silurians as Captain Hawley. Indeed, Michael Keating (Milo) appeared in *The Sunmakers* as Goudry. Peter Tuddenham (ZenithOne/Slate) was heard in *Arithmos* 1975 and a year later as the Mandragora Voice in *Maw of Mandragora*. Brian Croucher (Traveld) was Borg in *The Robots of Death* and Jacqueline Pearce (Servant features in *The Two Doctors*) next year as Cheshire. To date Gareth Thomas, Sally Knyvette, David Jackson, Stephen Greif, Stephen Peccy, Josette Simon and Glynnis Barber have yet to appear in Doctor Who.



Tom Baker as the Doctor; Joie Cuthbertson as Romana and Terry Fron as Romana in *The Robot Operation*.

At the start of *The Robot Operation*, when the Doctor is assigned, the White Guardian suggest that the Key needs to be complete only for a few seconds as he can stop time and destroy chaos. The Key is certainly together for a few seconds and if time was stopped and then started again, the Doctor wouldn't actually know. And the Guardian did say he actually needed the Key in his possession to do this, it just had to be complete, a fact that betrays the Black Guardian when he inserts on the Key being handed over to him.

DOCTOR BLAKE

Jeremy P Clark of Cleethorpes asks if any other leading Blake's 7 actors have

QUICK QUERY

Sueann Humphries, of Thornton Heath in Surrey, asks what planet the Sontarans returned to programme the next year? Originally from Sontar is the answer to that one.

SONIC SCREWDRIVER

A couple of questions now from David Shrimpton of Ilfracombe. If the Doctor invented the sonic screwdriver in *Fury From The Deep* why did Rodan ask for one instead of Time, and then why, if according to the Time Lord in *Genesis of the Daleks* the race had long since abandoned Samskata, did they use one in *The Five Doctors*? Finally, the Doctor didn't invent the sonic screw-

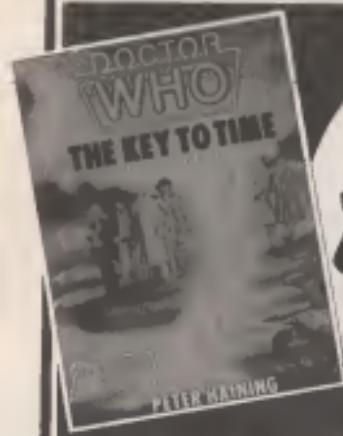
driver, but built it – presumably it's a tool that Gallifrey uses all the time, remember Rassavis built one as well, as seen in *The Hand of Karn*. And what the Time Lord says in *Genesis* is that their race learnt how to intercept transgalactic beams en masse, because the Doctor complains that such things are dangerous.

BY ANY OTHER NAME

Many people have asked for a list of stories' working titles – titles that the stories had whilst being made but changed for transmission. This is mainly because some titles are known as "original" titles, i.e. used by the writer but changed before work was started by the BBC. Perhaps the best term to use for these would be "provisional" titles. Examples of these are *The Web of Fear* which became *State of Decay* for transmission, whereas *Full Circle* was made under that title but written by Andrew Smith as *The Planet That Stopped*. *The Tribe of Gom* was always that, but *The Daleks* was originally *The Masters Edge of Destruction* was once known as *Inside the Spacetime*, and *Marco Polo* as *A Trip To Castle*. *The Patrick Troughton story* *Fury From The Deep* was originally called *Colony of Devils* and *The Invasion* was once called *Return of the Cyberman Ambassadors* of Death was called *Invisibles From Mars*, and *Mind Of Evil* was called *The Predator's Box*. *The Claws of Axurus* was also known as *Vampires From Space*, and *The Curse of Peladon* was originally just *The Curse*. *Carnival of Monsters* used to be called *Pagragh*, and *Planets of the Daktoz* was called *Destruction*. *Omega Death to the Daleks* was called *The Eelsouls*, and *The Southern Experiment* was originally *The Gestures*. *The Masque of Mandragora* was once *The Curse of Mandragora*, and *The Face of Evil* was called *The Day God Went Mad*. *The Tablets of Wang-Chung* was once called *The Tablets of Grael*, and *The Invisible Enemy* was first called *The Enemy Within*. *City of Death*, in its original form, was called *A Gamble With Time*, and *Meglos* was *The Last Zolphe-Thurn*. *Full Circle* and *State of Decay* I've already mentioned and that almost brings us up to date with Earthshock being called *Sentient*, *Time-Flight* being *Keraphen* and *Ensignement* being *The Enlightened*. Perhaps at a later date we'll have a go at listing some of the stories that either never made the screen, such as *The Robots* and *Sealed Orders*, and some that changed rather dramatically like *The Space Trap*, better known now as *The Krillites*.

Keep your postcards coming in and if anyone can add further titles to the above list, we'd be more than happy to print them.

Three non-fiction books to look at this month. Firstly the big, expensive follow up to Peter Haining's phenomenally successful *Doctor Who: A Celebration* from last year. One of W.H. Allen's top-selling books of all time, *Doctor Who: The Key To Time*, a well documented history of the series through key dates during that period. Going year-by-year, Peter Haining cleverly records every important development, press reaction, actor/staff change there has been. Obviously not every interview in the national press is here – you would need about ten volumes to do that, but most items of interest are here – and on the fly pages there are reproductions of some of those press pages, including the departure of Tom Baker, the death of Roger Delgado, the then two Doctors en route to Wales and Jean Roche's famous *Daily Express* interview with Robert Holmes. Following those pages is an introduction by Haining himself preceded by attractive piece of artwork by teenage fan Mark Bernham. Enhanced by both colour and black and white photographs, this book is an excellent reference item. I feel that he really



takes a little too much of the credit when it would seem that *Doctor Who Magazine* writer Jeremy Shatwell has supplied a majority of the background information, especially for the first three Doctors' era. There are mistakes in the book – small things like the BBC's Engineering Training Centre at Evesham, used for Spearhead From Space, Invasion and Robot being called Devensham (the fictional place in The Android Invasion, also named near Evesham), and the statement that Peter Davison is the only actor so far to have been featured on *This Is Your Life* whilst playing the Doctor, while Jon Pertwee also appeared whilst making *The Mysterious Planet*. Overall though, Peter Haining looks as if he's another winner on his hands.

May sees the reprinting (at last) of the original *Doctor Who Monster Book* by Terrance Dicks that chronicles various monsters and villains, from the Daleks and Cybermen up to The Wraith and The Zygons – the most weird creatures when the book was first published. Terrance wrote the short features on each monster or race of aliens and



Top: The previous Annual reprint section from *The Monsters*. Above left: Peter Haining's new book. Above right: Doctor's Annuals (1966 Above). The Doctor looks a mite weary after that last issue of *Doctor Who Magazine*.

these articles were accompanied by either a photograph or a piece of high quality artwork by Chris Achilleos.

Cashing in on the success of Nigel Robinson's *Crashdown* and *Quiz Books* comes Adrienne Heath's puzzle and game book – with quizzes, word searches, anagrams etc ideal Christmas fare, although its repetition of the Robinson format is a little tedious. Essentially, there is nothing wrong with the book and by no means are all the questions simple, but it is certainly important to have a complete set of Target's novelisations handy as many of the answers are only to be found in these. With two quiz books, a crossword book and now a puzzle book, one wonders what W.H. Allen will give us next Christmas.

Next month it's back to the world of the novelisations, with a look at Ian Marter's *Invasion* and Terrance Dicks' *Mind of Evil*. Just a reminder that this month sees the publication of *Caves of Androzani* in hardback and *The Highlanders* in paperback.



*The
Daleks*

In October 1976, a legend was born.

**It's 1984, and the legend
is about to come full circle.**

EXPLODING FROM THE MIGHTY WORLD OF MARVEL...

The cover of Captain Britain comic book No. 1 from December 1984. The title 'Captain BRITAIN' is prominently displayed in large, bold letters at the top. Below it, the number 'NO. 1' is shown in a starburst. The central figure is Captain Britain in his signature suit, flying through a dark, rocky landscape. He is surrounded by other Marvel characters: Night Raven (a hooded figure) and Abslom Daak (Dalek Killer) are visible below him. The background features a large, stylized 'S' symbol. Text on the cover includes 'MAGNETO Award Winner', 'December 1984', '50P', 'WITH BRITAIN'S BEST...', 'Punchhouse & Mayne's NIGHT RAVEN', 'Moore & Dillon's ABSLOM DAAK, DALEK KILLER', and 'and introducing THE FREE-FALL WARRIORS'.

CAPTAIN BRITAIN -
flying again at a newsagent near you - SOON!

CAVES OF ANDROZANI

Archives



EPISODE ONE

The Doctor, with new companion Peri, lands the TARDIS on the sand-covered planet of Androzani Major, sister planet to the heavily colonised Androzani Minor. Amongst the mud the travellers discover lumps of rock from a spacecraft and evidence that a small vehicle has landed recently with a heavy load. They also discover a range of blow-system outlets for the volcanic mud-burns that erupt whenever the planet orbits closely to its sister. They head towards the cave-like holes.

Down in the tunnels leading from the caves a group of soldiers are surveying the area. One of them is suddenly attacked and killed by a ferocious Magma Beast - a carnivorous creature that lives deep inside the cave system.

As the Doctor examines the cave walls, Peri walks down a small ravine, landing in a soft, stony ball of web-like substance. She winches stuff from her legs, hoping that it is harmless.

Not far away a group of gunrunners wait for a pick-up of their latest consignment. They hide as the Doctor and Peri wander towards them, but are relieved when the two newcomers are arrested by a group of soldiers.

At the Army HQ, General Chelak is receiving a report from his Major, Salazar, who explains that



Top: Military men on the barren planet surface of Androzani Major. Above: Sharaz Jek (Christopher Eccleston) with the Doctor (Peter Davison).

Captain Ronan has captured some gunrunners in the tunnels. Chelak is delighted.

In a plush penthouse office on Major star Tres Morgus, Chairman of the Sirius Conglomerate, checking the output of some of his concerns with his aide, Krau Tornim. Tornim reports that Chelak has captured two gunrunners. Morgus tells her to

get Chelak on the video link.

Chelak is annoyed at the news that the Magma Beast has again killed a soldier. The Doctor and Peri arrive and tell him they are unconscious. Their talk is interrupted by the call of Morgus on video.

Morgus is giving orders to a darkly-clad thin figure who hurried off as Chelak's face appears as a holograph.

Deep beneath the caves, in his own hideaway, Sharaz Jek listens to their conversation. He also has ►

a screen on which he can see the Doctor and Peri who have now been put on the holograph for Morgus to speak to.

Morgus tells the Doctor he despises gunrunners and demands their Chelik's face return to Morgus insists that the two travellers be executed.

Stotz, leader of the gunrunners, Kreipper, his number two, and the other three other men open fire on Rani's soldiers.

As a result of reasoning by the Doctor can convince Chelik to release them. Chelik goes to find out what has happened to Rani and his troopers.

Stotz decides that with the soldiers no longer aware of their existence, they must dump the weapons. They do this as Chelik and his troops arrive.

In their cell the Doctor and Peri, neither of whom feel well – presumably as a result of the sticky substance Peri landed in – discuss their predicament. Unknowingly, they are watched by Sharaz Jek on his video screen. He stands before across various controls whilst up in their cell, the travellers observe their place of execution being prepared. Both fail to see the wall behind them slide open.

Morgus discusses with the President of Androzani Minor the advantages of Spectrox – a drug that can prolong life to twice the normal span. The expensive war with Sharaz Jek is also on the agenda and Morgus is horrified to learn that the Presidents are considering negotiations with the renegade Time-man informs them that the execution is about to occur.

On Major the President and Tisu Morgus watch as the Doctor and Peri clad in red cloaks, are led from their cells. The firing squad open fire, riddling their bodies with bullets.

EPISODE TWO

The Doctor and Peri are safely in Jek's laboratory. The masked man takes more than a passing interest in Peri.

Chelik, Major Salateen and Ensign Cass discover that they have "inexorably" androids, a fact that could make Chelik's lauging stock. Salateen's discretion is assured but he suggests silencing Cass by sending him on a mission that few return from.

Jek interrogates the Doctor and Peri finding them interesting, especially Peri whose beauty he is keen to acknowledge. He casually informs them they are to be his companions for the rest of their lives.

Stotz and his men are on the surface, reporting Kreipper threatening Stotz's leadership. To assert his self Stotz suddenly assaults Kreipper with a knife and whilst the others watch, drags the screaming gunrunner to the cliff edge where forces him to swallow an apparently poison-filled pill. Eventually, once assured of Kreipper's continued subservience, he releases him and does not fire again.

Jek explains to the Doctor and Peri about Spectrox and the war which he appears to be winning. Eventually he plans to be the People's Leader, when he can wreak his revenge on the man he lost the most – Morgus!

The Doctor and Peri meet Salateen, who is less than pleased to meet them, as it means he is now dispensable to Jek and will be killed. He doesn't become joy however when he realises that the two travellers are suffering from Spectrox Thrombosis, a potentially lethal disease to which the only cure was discovered by a Professor Jacko. The milk of the hibernating Queen Bats is the cure, but they live in

fact file The making of CAVES OF ANDROZANI

FEATURE BY RICHARD MARSH



The Caves of Androzani started life as a story about gunrunning and expanded to include the Dawson/Baker regeneration, being broadcast as the penultimate story of the twenty first season. The director was a newcomer to the show, Graeme Harper, and it was he who was responsible for its unique powerful atmosphere.

Location filming was at the famous BBC sandpit in Devon, near Wembury, and the crew were based there for three days shooting from November 16th to 17th. For the scene where the Doctor was seen to fall down a precipice ravine, stunt double Gareth Minchin was called in to obtain the potentially danger

ous shot. The explosions generated on location were later slowed down electronically because they would have been over too quickly had they been left as filmed. Graeme Harper explains how the de-materialisation of the TARDIS amid the explosions was achieved: "We locked off the camera on the area where we wanted the TARDIS to be, running the film for about twenty seconds with and without the Police Box, and with and without my light on. Without moving the camera, we introduced the explosions and later I electronically mixed the shots, slowing them down for maximum impact."

The scene where the Doctor was being chased by

the airless areas deep in the bowels of the planet – along with the Megra Beast.

Jek and Stotz agree to meet and discuss the last areas deal in the tunnels.

The Doctor's plan for escape is countered by Salateen who explains that unless humans wear especially modified belt-plates, Jek's android guards will gun them down without pausing. At that moment Jek returns.

In Chelik's office, Jek's android is informing the

General that a mud-burst is due, although even if efficient, he has taken the necessary precautions.

Jek informs the Doctor and Peri that he and Morgus were once business partners, but then the politician betrayed him and left him trapped in the flow of a mud burst. Horrifically burned, he struggled to survive, waiting for the day to tell his enemy. After the scientist leaves, the Doctor gives out instructions to sabotage the endroid guard. Finding a couple of belt-plates and a gun for Salateen, the



John Hinchington as Margus, Ray Holder as Kasper and Maurice Norris as Stots

Kasper and his men took a whole day to film and proved particularly exhausting for the actors: some of the camera angles taken in the edge of a crevice during a fight sequence between Stots and Kasper proved especially complicated for the cameraman who had to be careful to keep his balance. When it came to editing the footage Graeme inserted a sandstorm effect in the opening long shot in an attempt to cover up the jump between the real location and the matte background setting.

Back in the studio the show utilised a number of

excellent special effects. In consultation with costume designer Andrew Rose, Harper devised the scene where one of Jak's androids sees the Doctor and scars his two hearts. "We had a strong discussion about how we would do that. Andrew made a costume piece in the shape of two hearts using a kind of metallic material, which I fitted onto Peter like a 'Miss West' lifeguard. We then did the shot as the android's point of view, and I later treated the picture electronically so that it looked more like an x-ray shot."

For the holograms used in Margus' office effects of an advanced nature were also used. "Dave Chapman had done hologram effects before, but never to the extent where it was specified that somebody had to be able to walk round and through them. We set it all up with an electronics effects box, doing it live in the studio. It was like a kind of superimposition, with two cameras on two different people in two different sets. First we mixed those two pictures together, but I said: so that one of them - the hologram - is transparent and only has a solid base. You couldn't move the camera - you had to have a fixed position - so, for example, when Margus moves around the hologram it all happened in one fixed shot. For the actor's benefit there were monitors that told them what was going on on the other set. Also we could control the size of the hologram."

Incidental music was composed by Roger limb who worked in very close harmony with Harper on the score. "Roger and I both work at about three million miles an hour, and he is very quick while I am very tame. I know the kind of music I wanted and the rhythms I wanted in various areas. The difficulty is explaining that, and fortunately Roger and I had both worked with each other before and liked the same sort of music. We already knew how to talk to one another", and once he saw the pictures it was easy for me to pass on the kind of musical things I wanted. The bells, for instance, I had very firmly in mind. He would come up with something and I would then introduce something else, so it was very collaborative."

The character of Sharic Jek was carefully thought out even down to the costume. "The design was to make it as regal and ballistic as possible. I wanted someone who was very tall and very elegant with a good voice because that was all he was going to have to work with. Christopher Gable was an ex ballerina dancer and so that fine black leather costume looked tremendous on him". Margus' pegtail came from a suggestion by the make up designer while the military visuals were more straightforward if less polished.

When the Doctor had to be seen descending through the caves to retrieve the bar's milk Peter Davison was directed to climb down some rocks at one end of the studio while the camera was placed as far away from him as possible. This gave some

three head away

Jek and Stots meet and argue out their differences. During the conversation, Jek lets slip that the store of spectrox is nearby and when he has gone Stots, Kasper and the others plan to raid it.

The Doctor, Salsteen and Pen are climbing through the caves when an android guard attacks and the Doctor is stunned. Using the bell plate wearing Pen as a shield, Salsteen edges forward and guns down the android. Shortly afterwards the

sort of automatic scissile to the scene which was then superimposed over a photograph of the surroundings. Added to this Dave Chapman could electronically enlarge the photograph around Davison or increase the action in proportion to the tasking. The shot where the missile burst was seen to fly past the Doctor, standing on a ledge, was a mix of live action and model work with the model fire amicably slowed down for greater visual effect.

For Chellak's death scene the original intention was changed by the practical considerations of mounting the effect in time. "We had Martin Cochrane under the canopy of black plastic graphics that we were going to release to simulate the mad that was to kill him. Unfortunately they came down too fast and disappeared too quickly so we added an effect called a wipe, making it look as if none of the stuff was covering him and cutting from that very quickly."

The Doctor's chains, which he breaks in the laser beam on Stots' ship were designed with a release catch in the middle for Peter Davison to release himself on cue. For the death of the President the video process called Quantel was used to retouch the man's body as though descending the lift shaft.

The regeneration scene was naturally given some considerable time in the studio and later in editing with the effect taking about a day post-production. The bar in the pub was originally to be a watered down Denon solution until it was realised that Neale Bryant had to drink it when it was changed to watered down milk. A small camera crane was used to obtain a shot of cleaning in on the Doctor's face, and the companion flats beds were specially recorded in the studio. Because of a BBC strike the recording of the story wasn't completed until January 11th with the regeneration the last scene to be taped.

Story designer was John Hurst, who had worked before on *Flux of the Daleks* and *Resurrection of the Daleks*, and his cover was designed as grime. Harper's wishes to be tall and thin with smooth faces. I started off thinking these covers are going to be a thousand feet tall, with bands of sunlight and an amazing echo, at which I tried to achieve given our resources. It was very wonky - some of the took even 20 to 40 feet high, even if they were made of Jubilee! We used the smoke machine a lot too!

Robert Holmes' script was re-written by Target by Terence Dicks and the last episode featured Colin Baker's face in place of Peter Davison on the end titles. In Australia the story was heavily cut but Graeme Harper doesn't think they went too far with the show. "I was very hurt to hear about Australia. The violence wasn't gratuitous or even particularly excessive. I just approached it to be as different, as original and as exciting as I could". On these scores Graeme and his team certainly succeeded. My thanks to Graeme Harper for sparing the time to help research this feature.

One of the gunrunners gets too close and the Magna Beast kills him, giving the Doctor time to run, closely followed by Stots, Kasper and the other survivors.

Chellak is confronted by Salsteen and the barely conscious Pen. He hides them in a side room.

Stots and his men suddenly meet Jek, who had expected them. The Doctor arrives and is instructed by Jek to tell the whereabouts of Pen.

Salsteen tries to help Pen whilst outside the room

EPISODE THREE

Chelak talks with the android. It, however, has observed the other two with infra-red vision, but plays along with Chelak, reassuring its warning about the mud-burn and then departing. Chelak deduces it is time to attack Jek's stronghold, and Pen can lead the way.

On the way to Stotz's ship, the Doctor feels the effect of Spectro Toxoxine getting worse.

Solteens and Chelak plot to feed the replica false information about the forthcoming attack. They are now confident of victory.

On Stotz's ship, the Doctor is handed led to part of a wall in the control room. Sitting in the pilot's chair, after blindfolding the Time Lord, Stotz calls up his boss - none other than Morgus! Horrified at seeing the Doctor present, Morgus incorrectly deduces that the execution was rigged by the President. He orders Stotz to stay in orbit around Minor.

Chelak examines Pen's belt-plate, realising his men need them to fight. The android arrives and is dispatched with a parcel to attack a transmitter. Chelak claims to have located

Assuming that Jek will be monitoring all communications, Chelak calls up Morgus and says they are attacking Jek's hideaway. Hamedy Morgus thanks Chelak, saying that he will inform the President immediately.

The Doctor manages to free himself and, after locking the control room entry door, takes the ship out of orbit.

Pen, lying dazed at the HQ is suddenly kidnapped by Jek.

In the penthouse, Morgus is telling the President that assassins are going to make attempts on his life. Morgus leaves the President unharmed unless person at elevator. As the President gratefully steps in, he falls hundreds of storeys to his death - the elevator has gone. Somewhat unconcerned, Morgus in

tells Temeen that he will have to go on a peace mission to Minor. He also informs her that the lift maintenance engineer is to be shot!

Jek enters his laboratory with Pen and an android. After Pen reveals that Chelak's army are on their way, Jek says that he has altered the android's receptors, making the belt-plates useless.

Stotz and Kreipper try to break into the control room and eventually burn their way through, but the Doctor has sent the ship on a crash landing, claiming that he is soon to die from the disease anyway. The ship hits Minor.

EPISODE FOUR

The Doctor escapes through the hatch at the back of the control room, hotly pursued by Kreipper and the other gunrunner.

Morgus contacts Stotz and is angry that he left orbit. He then says he is on his way to Androzien. Minor herself?

Chelak, Solteens and the soldiers are advancing when they come across some androids. Solteens strides forward confidently, declaring that no one will hurt us as they are wearing belt-plates. Consequently the androids blast him down and a full-scale battle commences.

The chase for the Doctor causes the mud-burn stars, cutting the hunted off from the hunters.

Although his forces are depleted, the General's men appear to be winning, and alone he surges forward, ignoring the warnings from his men about the mud-burn.

As the Doctor staggers through the tunnels, Jek leaves his hideout and sees Chelak who goes to chase. The Doctor is lost and narrowly avoids being swept away by the red-hot mud that pours through the caves.

Kreipper returns to the ship and is surprised to see Morgus. He and his associate are depressed and Morgus and Stotz discuss stealing back the Spectro.

Chelak corners Jek inside the laboratory and, during the ensuing fight, the General dislodges the mask. Getting a glimpse of Jek's real face he



screams and staggers back. Jek thrusts him outside the door and secures it. Too late Chelak realises he is in the path of the mud and his cries are swallowed as the searing lava burns him.

Morgus, like the gunrunners, is now an outlaw. With Stotz he leaves to find Jek, but Kreipper and the other men elect to remain in the ship. Seconds after leaving, Stotz dashes back and, with a manic grin, he gura his partners down.

The Doctor finds signs of the battle and carries on through the tunnels. Not too far away Stotz and Morgus, now equals, head for Jek's laboratory. Giving the Doctor and oxygen cylinder Jek allows the Time Lord to try and locate the Queen Bee's milk.

As the two outbreaks near the lab, the Doctor discovers the Fred Magus Beast. Eventually he gets to the Bee's lair and extracts the milk. Now healing very weak, he drags himself back towards the laboratory.

Jek is interrupted by Stotz and Morgus. Ripping away his mask, he lunges at the pair. Calmly, Stotz picks up his gun and with a psychotic smile jumps bullet after bullet into Jek's back.

Behind Stotz, the wall slides open and an android quickly arrives, and fires a gun. Stotz grimly turns to a look of shock as he topples dead to the floor. Jek finally shoves Morgus into some machinery which explodes, killing him.

As the flames engulf the lab, Jek keels over into the arms of the loyal android. The Doctor staggers and scoops up Pen before the laboratory burns into raging inferno.

Dashing across the planet's surface, the Doctor shoves Pen into the TARDIS which dematerialises just as the mud exploded through the blow holes inside the ship. He tears the last mud-knot Pen's throat and tells back. Jek's cure is almost instantaneus and quickly Pen lies at his side as his mind starts to wander and he sees faces from the past. Finally the face of his arch enemy the Master leaps up and the demispace seems to explode into noise and colour, and the Doctor sits bolt upright in the TARDIS - literally a new man.



Top right, General Chelak. A non-speaking endosuit. Above, Minerva Kovacs as Stotz

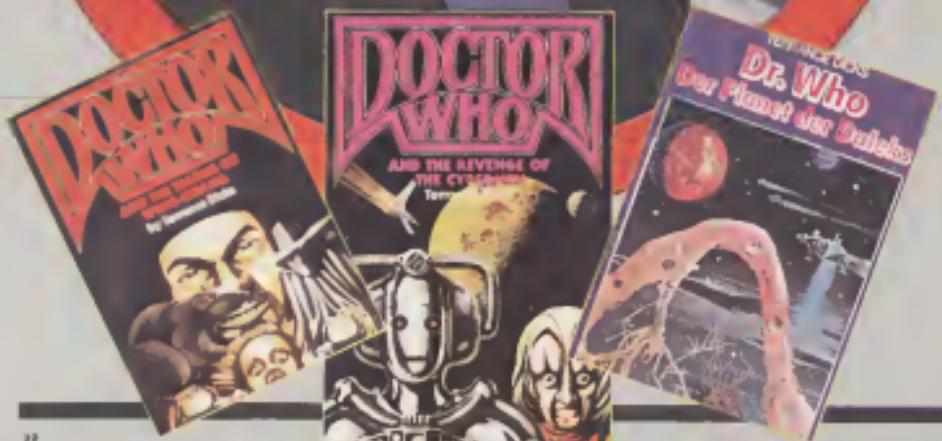


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INTERVIEW



INTERVIEW

TERRANCE DICKS

Few names are as firmly associated with Doctor Who as that of Terrance Dicks. In 1968, Dicks joined the programme during Patrick Troughton's stint as the Doctor. He and producer Barry Letts were the primary forces responsible for the Third Doctor's [Jon Pertwee's] eventual career on Earth and in Space. Both men were later involved in the casting of Tom Baker as the Fourth Doctor.

Dicks' contributions to the show include such milestones as the Time Lords' first appearance in *The War Games*, the development of U.N.I.T., the creation of that arch-villain, the Master, and the meeting of the Thirteenth and, more recently, the Five Doctors. Most fans also know Dicks for his fifty-plus novelizations for Target Books.

Dicks lives with his family in a house located near Hampstead Heath, London. A Cambridge graduate, Dicks always wanted to be a writer. He started in the advertising world, where he spent five years. But, as he puts it, he didn't want to be remembered as the man "who wrote very good commercials for dog food!" So he went to radio, a traditional British breeding ground for new writers. His first role was a comedy thriller, which was quickly followed by several plays and a comedy series, before he moved on to television. This enabled him to become a full-time freelance writer.

Doctor Who Magazine: How did you become Target editor?

Terrance Dicks: That came about because Derrick Sherwin, who was script editor on the series at the time, had been offered another job. He couldn't get off until he had found his own replacement. Eventually, as a sort of second, third or even fourth choice, he came to me. I said, "How long for?" and he said very cautiously, "We give you a three-month contract and then we'll see. There's no guarantee you'll keep on longer than that." That three months turned into some five or six years!

At the time, the programme was beginning to show some decline in the ratings. It had had some good years with William Hartnell, especially when the Daleks came. They were terribly popular. Patrick Troughton, too, was popular, but towards the end of his time, the figures were beginning to dip lower again. There was a general feeling in the BBC that the programme had probably run its course. They were really actively looking for a replacement. I knew they talked to Nigel Kneale to try to get the rights to do a Quatermass series, but Nigel didn't want to do any more Quatermass or have anybody else do any. Then, they were going to do a Jules Verne, sort of Victorian science fiction, and that didn't come to anything either. Eventually, I think they only decided to go on with another year of Doctor Who because they hadn't come up with anything better.

Can you tell us about *The War Games*?

If I remember correctly, what happened was that net one, but two script projects collapsed simultaneously,

by Randy and Jean-Marc Lofficier

The show was in a tremendous state of chaos. So we came up with the idea of having one, very long serial. We didn't really know, however, until the end, whether Patrick was going to leave at the end or not. The scripts were written at about the rate of one a day! Malcolm Hulke, who was a very fast touch typist, would sit at the typewriter, and one or the other of us would say a line, and it would appear on the page. In retrospect, I think that the story would benefit from losing about four episodes. The concept of the different time zones, the different wars, etc., is good. And some of the cliffhangers were good too, like when you come out of the first world war and you see a Roman chariot coming

at you! Then, at the end of *The Three Doctors*, we decided we wanted to be finished with that whole concept. So, the Doctor was purged and given back his knowledge of time travel and some vital component of the TARDIS.

Who was responsible for the idea of exiling the Doctor to Earth?

That concept had, in fact, been worked out by Peter Bryant and Derrick Sherwin. It was purely a financial, and not an artistic decision! It was simply cheaper to do a show with the characters set on earth, because you could use contemporary clothes, vehicles, weapons, uniforms and locations... It did limit us in terms of what kind of story we could do. I remember that, when I first approached him to write *Hulke*, he was absolutely horrified. He said, "Right,



Opposite: Terrance Dicks, Doctor Who script editor and Target book author, in his office. Below left: American and German editions of *Book 1*'s novelizations. Above: Patrick Troughton as the Doctor, with Wendy Padbury as Zoe and Frazer Hines as Jamie, in *The War Games*.

towards you. But the plot didn't actually advance much for several episodes.

The War Games is a particularly important episode in the Doctor Who mythos, because it introduces the Time Lords. Where did that idea originate?

Well, there was no previous explanation about the Time Lords. My memory is that Derrick Sherwin had told me that the Doctor comes from this superior race of beings called the Time Lords. When he got it from me, I have no idea.

Since they seemed to work in *The War Games*, we developed and extended them over the Jon Pertwee years. Whenever we wanted to get the Doctor off Earth on some mission, we'd have the Time Lords here as a kind of reluctant secret agent! That was all quite fun, the idea of having the Doctor arrive somewhere in a state of great indignation, and then

you have only two stories, invasion from outer space and mad scientist."

How do you explain the success of the Jon Pertwee Doctor?

I think that everything clicked together. First off, Barry Letts and I got on very well and became very good friends. Then, Jon took off with the public. So, I think it was just the right combination of things. We were all very keen on the show, and very dedicated to making it work.

The ratings figures started high and stayed high for the whole time we were on the show. I think that, at the beginning, we were still living from hand to mouth. The BBC didn't make any decisions about the show until the first year was nearly over. But then, after a while, they decided it was okay to do another season, then two and three, etc. ▶

Was the decision to leave the show after five years very painful?

No, not really. There was the feeling of coming to the end of an era. Jon had been getting increasingly restless because, although the show was a great success, he didn't want to play Doctor Who for the rest of his life. Barry and I had been doing it very successfully for the last five years, but in a sense, it had grown repetitive. So the idea of leaving just kind of evolved. We didn't have any kind of discussion about it. We just all kind of assumed that when Jon went, we would go. Then, a new Doctor and new people could take over.

That was about the time when you started to write the novelties. How did that happen?

Quite fortuitously, in fact! In the early days of the show, there were three novelizations done, *Doctor Who and the Daleks*, *Doctor Who and the Crusaders* by David Whitaker, and *Doctor Who and the Zygons* by Bill Strutton. These were published in hardback and really didn't make any great impression on the world. Then, in the seventies, Tandem Books wanted to start a children's publishing house which they called Target. Their first editor was doing the rounds, and he came across these three old books. He bought them and published them in paperbacks, and they sold like hotcakes.

He very shrewdly then went to the BBC, saying he desperately needed more Doctor Who booklets. He got himself a contract and eventually got shuttled into our office. I knew then that I was going to be leaving the programme soon, and I'd also always desperately wanted to write a book based on this opportunity and said I would do one for them that was *The Auton Invasion*. When became it sort of unofficial editor, and turned them out amongst a group of the writers, like Mervyn Hulke, Barry Letts, Gerry Davis, Brian Hayles etc. Gradually over the years, most of the other writers dropped out and there was a time when I had a virtual monopoly on the books.

Since the books have become so successful, more and more of the writers of the original scripts are thinking that they would like to do the book of their own script, which they have every right to do. So now I'm a smaller proportion of them, but that suits me very well because I don't want to do only Doctor Who books for ever.

How do you develop a novella?

The backbone is something called the P.A.B. script, which stands for "Programme as Broadcast". When a programme is completely finished and edited, the BBC prepares a sort of retrospective script, which is taken from what is actually on the screen. What I will do is get the P.A.B. script and read it, then have a viewing of the programme on videotape, from which I will take note of the purely visual things. The sets may not be as described in the script, the costumes may be different, the appearance of the actors won't be described, etc. Then, I sit down with the script beside me, and make my way through it turning the story into a book.

I try to change as little as possible. I will sometimes change a line, almost a matter of instinct. Sometimes a line that's written to be spoken does not produce the same effect when it's read. Also, sometimes you have to fill in some holes or explain a few things. If it's a particularly complex story, or if it's a sequel to another story, I'll write a little prologue to make things clearer. For example, I just novelized *Warriors of the Deep*, which is a new story that features the Silurians and the Sea Devils, and



refers back to two Jon Pertwee stories. So there's quite a lot in the book, which wasn't on the screen at all.

Tell us about some of your most recent Doctor Who stories, such as *State of Decay*.

Well, it had a complicated genesis. I'd always wanted to do a vampire story on Doctor Who. One day, at Bob Holmes' request, I put together one which was called *The Blood Lords* for a while, and then *The Vampire Mutations*. They commissioned it, and I started writing it for Tom Baker and Leela. Half-way through it, there was an absolute command from on high at the BBC that we were not to do vampires on Doctor Who. At the time, they were doing a serious dramatization of Dracula with Louis Jourdan, and they felt if we did vampires on Doctor Who, we would be making fun of that series!

Again, we were in a crisis situation and had to do

Above: Philip Morris with two guardians for the final episode of *The War Games*. Below: Louise-Jones as Leela Above right: The Stargazer High Council from *The Three Doctors*. Below right: The Doctor (Grainger) and Leela in *Horrors of Fang Rock*.



something very quickly. Bob said he had always wanted to do a story on a lighthouse. So, we really cobble up *Horrors of Fang Rock* very quickly. Somewhere towards the end of it, when we were really well on the way, I had the idea of having the villain be a Rottweiler, to link up with Bob Holmes' *Sontarans* but that was just a little in-joke between us. Now, I think *Fang Rock* shows his signs of some of this haste, but it was fun in some ways. I'm quite fond of the first and the last episodes.

In any event, a couple of years ago, John Nathan Turner was looking for new stories for the last Tom Baker's season. He had a pile of old, unsold scripts that included *The Vampire Mutations* and it was the only one he liked. So, he got in touch with me and asked if I would like to do it again. Of course, I was pleased to have another go at it. I then re-wrote the story with Remore instead of Lyle, but it was basically the same plot. I just had to write in a lot of stuff about how the vampires came to be in E-space since, at the time, the Doctor was trapped there. And what about *The Five Doctors*?

When the BBC contacted me, I was in America at a science fiction convention in New Orleans. At about 8 o'clock in the morning, the phone rings and a voice at the other end said, "This is Eric". And I thought, "Eric who?" It was Eric Saward, the current script editor of Doctor Who, and he said, "We would like you to write the twentieth anniversary special for us". Of course, I was very pleased. It was like one of those games where you write a story out of objects found in a box. This particular box had an awful large number of objects in it. So, you just started shuffling them around trying to find a reason for them to fit together.

Obviously, they wanted to have all the five Doctors in it. They'd come up with the idea of having Richard Hurndall as a William Hartnell look-alike, because, I think, I'd been seen playing a rather Hartnellish old man in *Blitzers*? Various companions were also to be in it. One of the things that made it confusing was that they never knew quite who was going to be in it. So, they were constantly telling me to write in so-and-so, and then, just when I'd written

than in, they'd ring up and say "No, write him out, he can't do it." We also had to have a Dalek in it, and K-9 too.

The main job was to come up with a concept that would take in all the Doctors. I had the feeling that it had to be in some way a Time Lord story, because that would be appropriate. It really all sort of worked for me when I came up with the concept of the Game. Somebody would be playing a Game in which all the Doctors, and all their companions, would be like pieces on a board. Then you could have them kidnapped out of time and space. As soon as I got that central image of the hand putting the little model on the board, it gave the project a kind of unity that held it all together.

I believe that, in one of the earlier scripts, the Master, instead of Bonasa, was going to be the Player. Is this correct?

Yes. But then, Eric Seward said, quite rightly I think, "You totally can't have the Master as the final villain, because nobody is ever going to believe the Master is not the villain. You'll never have any element of doubt." So instead we chose to have Bonasa as the villain, ostensibly trying to help the Doctor, but in fact being the Player behind the scenes. It was possible to make it convincing, because Bonasa had always been arrogant and rather paranoid. You could believe that even the good Bonasa could become convinced that he should rule forever because it would be to everybody's good. You had to exaggerate what his good points were in order to make him a believable villain.

What about Tom Baker's role? Has he written a full part for him?

Yes. In fact, I had just completed my first draft when I got a phone call from Eric Seward saying, "It's not coming? Have you finished?" I very proudly told him I'd just finished and he said, "Oh my God!" Which is not the reaction you'd expect. I asked what had happened, and he said, "Well, I'm halfway done, but there was a confusion between Tom, his agent and us. In spite of the fact that we thought he was going to do it, he now isn't. So, you've got to rewrite it without Tom Baker."

What they did have were these clips from *Shada*, the unfinished story, with Tom and Romana on the river in Cambridgeshire. There wasn't even time to show me that, but they told me what was in it. So, I re-wrote the action again. Originally, the Tom Baker Doctor eventually stole the Master's transportation device to head back to Gallifrey and assault the plot. The Peter Davison Doctor was going to stay in the Death Zone and conquer the Dark Tower by the main gate. I redid that, and Tom Baker got caught in a time warp, which gave an added menace because, since



he was supposedly unstable, he affected the stability of the Peter Davison Doctor, who started fading into instability every now and again. It all worked beautifully. I think that stuff from *Shada* is beautiful and you would never guess that it had not been meant to be like that. It fits in with the logic of the story. The astonishing thing is, I think it actually improved the story, because it was easier to cope with four Doctors rather than five. It was like what happened with *The Three Doctors*. It's funny the way history repeated itself.

You worked with all five actors who played the Doctor. Could you comment on each? Well, I had very little contact with William Hartnell, so I don't know much about him. One of the things I liked about his performance was that he was less lovable than the others. There is sometimes a tendency for the Doctor to become too "cute." I quite like an acid sharp-tongued Doctor who will sometimes behave mysteriously, arrogantly or even coolly. You're not really dealing with a kindly, human uncle, but rather this alien being who may one day do something strange for reasons of his own. I quite like having a bit of mystery and menace about the Doctor.

Patrick Troughton, who was the first one I actually

worked with, is a lovely chap. A very nice and private man, who worked very hard, and then at the end of the day kind of dematerialised! He's always been very kind of the show. He was quite happy to come back for both *The Three Doctors* and *The Five Doctors*. He's perhaps the most neglected Doctor. Maybe *The Five Doctors* will remind people of him. He is a very good actor and, in a sense, perhaps the most classically-trained.

Jon Pertwee was, I suppose, the first Doctor to use his own personality, in the sense that the Doctor you see on the screen was very much like what Jon was off. He's a tremendous personality, very charming and professional. He would read scripts with enormous attention to details. If there was anything he didn't understand, or he felt was a cop-out, you would have to explain it to him and justify it to him.

Tom Baker, again like Jon, was much the same on-screen and off. He's a rather strange, disconcerting person. He had tremendous charm, and like Jon, could go from being charming to domineering and do a kind of strong, dramatic thing. I think Tom would agree that having done Doctor Who the longest of them all, for seven years, was in fact doing it for a little too long...

I've only written for Peter Davison in *The Five Doctors*. I don't know him well, but he's a very nice man, a little like Patrick, perhaps, a genuinely shy and modest man who stops being the Doctor when he's not acting. Throughout *The Five Doctors*, I was always a little bit concerned that he should appear to be in charge. Of course, it was very tough against all these old foes and "some-masters" like Patrick, Jon etc. So, I made sure that I gave Peter the best lines and the best scenes.

What of the future of the show, with Colin Baker and Anjanette's companion?

The change was as much a surprise to me as to anyone else. I think that it's important that the show shouldn't become mid-atlantic. The English things that really do best in America, are the things that are very British. I think it's important that the show is done in exactly the same way that it always has been.

RICHARD FRANKLIN

RECALLS UNIT

Ask any Doctor Who fan for his fondest memories of the Jon Pertwee era of the programme and the chances are that the answer will be summed up in one word: UNIT. Go any further with the conversation and the general affection and regard for UNIT will quickly extend to the three colonels of that illustrious and dynamic organisation, namely Brigadier Lethbridge-Stewart, as played by Nicholas Courtney, Captain Mike Yates (Richard Franklin) and Sergeant Benton (John Levene). Imagine, then, the wonderful idea of a reunion of all three some ten years after they were last seen together, in action, faced with a new threat and an old enemy. This enticing prospect is a dream no longer.

Feature by Richard Marson

Reviewed Richard as Queen Elizabeth I?

The writing of *Recall UNIT* proved to be quite a difficult task. "It happened by degrees," I had a lot of help from George Cairns, who acted as a sounding board for my inspirations and, because he knew the show's continuity, advised on technical details. He brought up things like the use of the Tissue Compression Eliminator and the phrase 'Reverse the polarity of the neutron flow.' I came up with the idea of starting the play with us as ourselves and gradually merging us into our fictional personas. That holds an essential truth about the crossover that existed in real life between

script so much. Show business as a whole no longer interests me and so this is a bit of a special case. Our audiences were wonderful throughout and it's been an interesting time for me."

The audiences were highly responsive to the play, and particularly to its superb and subtle humour, although the actual turnout was a disappointment with some as low as ten. Richard feels part of the reason for this was that the competition was so strong—with something like 840 shows running at the same time during the Edinburgh Festival Fringe.

The plot, with all its twists, should really remain secret but the basic line it takes is as



because such a recall has at last taken place—but not, as might be expected, on television. Thanks to the enthusiasm of one of the original UNIT line-up, Richard Franklin, an independent stage production has been written and performed around the world.

The idea for the play came when Richard was attending a Doctor Who convention last year, alongside his old co-stars. "I was so struck by the enthusiasm and interest of the fans I met there. I suddenly said, during an interview, that I would write a UNIT play so that everyone could see us together again on stage. Of course, a lot of people liked the suggestion, but I don't think anybody really seriously thought we'd do it. But it was written and here it is." Richard is actually quite an experienced writer; his most recent work being a play entitled *Shakespeare Was A Munchkin* which received excellent reviews in the trade press. This, intriguingly,

us and our characters. I included the topical elements of the plot, like the Falklands and the satire on Margaret Thatcher, as a backdrop to the Master's off-stage plans to take over the world."

The play's first draft was completed and sent out to the main cast, who all agreed to take part. Then Richard had to undertake a substantial re-write when Nicholas Courtney had to drop out because of a television offer. "The thing still takes part, using pre-recorded voice-over and luckily I found an actor called Richard Keeble to play the Brigadier's stand-in, who really adapted it fast of halves." Jon Pertwee was unable to appear in the play's first run, but Richard stresses both actors can be involved since scenes have been written for them.

John Levene made his first significant stage bow with the play. He told me, "really I'm doing it for Richard and because I liked the

follows. A mysterious lady called Miss Bergbo has rented a theatre ostensibly to hold auditions for a show to be taken to the troops and a conference of politicians in the Falklands. With the help of her sardonic, star struck manager, Alastair, she sees several acts that include a mime artist, a singer and three unemployed extra actors (Franklin, Levene and Courtney).

As Richard Franklin takes the stage, we are given an extremely funny rendition of *Daddy Wouldn't Buy Me A Bow-Wow*. This was a great success with the audience, albeit some what unexpected. So was John Levene's *Macbeth* routine and the Brigadier's usual version of *I Want To Be In Open*.

It's farce all the way before a final confrontation with the evil Dragoons, and the Supreme Dalek making his concluding appearance, before the curtain falls on an extraordinary two hours' entertainment.



Having mentioned how funny the play is, one routine deserves special mention. Franklin and Lewens decked out in the most becoming skirts and singing the Ugly Sisters song from *Cinderella*. Brilliantly played by the lead actors, several people in the audience had tears rolling down their cheeks at this spectacle. The entire production was full of witty one-liners and Doctor Who in-jokes. It is a very aware play in that it clearly demonstrates, through its absurdities, the power of the television series and the profound effect it has had on the lives of some of its stars.

The policy with this show was to encourage young, underexposed talent that would be unlikely to find a showcase anywhere else. I was especially impressed with the facial expressions and vocal range of Graham Smith, an Edinburgh Youth Theatre actor who Richard cast as Miss Bergbo's accomplice. Mime artist Paul Holness was a delight to watch, while Glynn Dack as the singer Stalion gave a stirring, but reserved, performance. Liam Rudden and David Roylance, both



Doctor Who fans were enjoyable witty. All the way from Sweden actress Lene Lindewell won much acclaim with her glamorous Idrionica.

Worthy of most praise was perhaps Richard Kettles for his performance as the Brigadier's replacement, Major Molesworth, a difficult task since he had to compete almost like Richard Hurndall in *The Five Doctors* with people's feelings at the absence of the original actor. He did an admirably and should Nicholas Courtney be included in the play at a later date, his part would be written in alongside Richard's, an important aspect of the play's ultimate success. ▶

Richard had a very loyal team, who, in spite of their lack of stage experience, knew exactly what they were expected to do.

After the show was over the stars were more than ready to stand and sign autographs. Richard amused the crowd with stories from his Doctor Who days such as this lovely one: "It was hopeless at stumwork. In

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INDIANA JONES— ALIAS HARRISON FORD

Okay, we've got the mailing list. In response to a flood of mail after we mentioned Ye Editor's extracurricular project, *The Harrison Ford Story* (1984, Zomba Books), we've arranged to mail order the book for the benefit of Ford fans who've had trouble tracking down a copy.

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The bike careered off on its own, totally uncontrollable, before crashing into a pile of boxes. I'd caused a lot of damage, actually!

"Some years later when we came to do *The Green Death*, I had a stunt double for a scene where I had to jump off this roof and land in a

road before dashing off. All I had to do was jump a few feet in the air and land in camera, so that the two shots could be edited together to look as if I'd done the whole leap. Anyway, we had about 300 spectators so I thought I'd make it look really good. I jumped in the air and as I landed I heard this enormous tearing sound. I'd ripped my trousers showing my underwear to all these people who, of course, fell about laughing.

Stories like these reveal the fondness felt towards *Doctor Who*. The show itself went down generally very well. A few gurus found it too frivolous, some clearly didn't understand the *Doctor Who* in-jokes. But for most it was great fun.

The sign of *Rebel UNIT* is far from over, particularly if Richard Franklin has anything to do with it. Richard is looking into the possibilities of a book version and he says he definitely wants to have a video made of the show. On top of these exciting plans Richard intends to see if ex-*Doctor Who* actress Katy Manning might be interested in coming over from Australia to be involved. If Jon Pertwee and Nicholas Courtney are available, both have expressed their wish to be included and as Richard is confident that *Rebel UNIT* will be resurrected. ■

Thanks to all who made me so welcome at Edinburgh, especially George Cama, Alan Stewart and Stuart Hulley. Above all thanks to the ever helpful Richard Franklin.



RECALL UNIT: THE GREAT T-BAG MYSTERY

Cast in order of appearance: Graham Smith (Muz), Lene Lindewell (Muz Bergo), Paul Holness (Silent Sheep), Richard Franklin (Capo), Mike Yates, David Roytance (Mam-

us), Liam Rudden (Cormac), Kevin Philpotts (Trek), Glenn Dack (Steakie), John Levene (Sergeant Burton), Richard Keating (Major Molesworth, MC), Nicholas Courtney (Vice of the Brigadier), John Scott Martin (Supreme Doctor).

Written and Directed by **Richard Franklin**, Designed by **James Helps**, Script Advisor by **George A. Cama**, Costumes by **Jennifer**, Technical ASH by **Stephen Charles**. Thanks to **John Nathan-Turner**, **Christopher Crouch**, **Roger Hancock** and **Brian Codd**.





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Interview

RICHARD FRANKLIN

Doctor Who seems to maintain its extraordinary hold on actors long after their regular involvement with the show's over. Certainly all the interviewees I've met Richard Franklin seems to be increasingly drawn back to the show and the part with which all too instantly connect him: the sensitive young Captain Yates.

It all started for Richard with a desire common to thousands of starry-eyed aspirants - he decided he wanted to become an actor. "I was working as a clerk in an

Interview by Richard Marson

art. Of course you must do it. It's a very good principle to have in life - if there's something you want to do you must try it because otherwise when you're forty you'll only wish you had and feel you could have been a great success. Even if you're not, the fact remains you've tried. So they did give me a lot more confidence."

Richard aimed to enrol at the Royal Academy of Dramatic Art. "I learnt a piece of

use to buy himself a lot of expensive toys. One of them was a talking toy parrot. It was a silly thing designed for busy executives. You had to press a button and the parrot would talk to you - you'd talk back and your voice would be recorded. My boss had gone out and on his return he pressed the button and it said, 'This is Richard Franklin speaking. I have just resigned from my job! I imagine he got quite a surprise."

Richard was primarily a theatre actor before landing the part of Yates - something



advertising agency, responsible for all the things I was supposed to be a 'business executive' but at that stage I hadn't got very far! One day I decided that I'd like to be an actor but unfortunately I knew that wouldn't be a popular decision with either my boss or my parents. To gain some support I went to two actors that I knew - Susan Hampshire and John Stralting, both of whom were well established and quite big names. They didn't know each other, so I new them separately, saying first to Susan and then to John, 'Do you think I ought to give up everything and become an actor?' They both said quite independently and without any prompting at

Left: Franklin, who appeared as Alderman Fitzwarren in the *Wetherspoon Above Average* television commercial

Shakespeare for the audition - a speech from Henry V, where he's walking around moaning on the eve of the Battle of Agincourt. All the men are having a nice quiet sleep but he can't rest because he's got everybody else's worries on his shoulders. I had an empathy with this feeling, but looking back I certainly wasn't a responsible young man. By some kind of absolute fluke I got in first time and having done so I resigned my job.

"Now my boss was a very whimsical sort of bloke. He was a millionaire publisher and

he achieved through his combination of luck and coincidence. "Of course I was the best person ever! he laughed. "Actually my agent at the time happened to be sitting next to Barry Letts at a first night (she owl in the West End). The topic of casting came up and Barry said by way of light conversation, 'We're looking for a young man to play love interests - something to slightly upstage the boy-girl relationships in the series.' I can find one, though." My agent asked Barry if he had anyone in mind and was told, 'Well, there's someone like Richard Franklin but I don't suppose he'd do it.' Straightaway I got a phone call from the theatre and I said next



morning I went up to the BBC. I had three interviews and then I was in."

How did the fact that Richard had actually been an army officer help – first in getting the part and secondly in realising what Yates was eventually going to screen? "I was a captain in the Royal Greenjackets. It was marvellous—I'd had an absolutely wonderful time but I was very young when I did it and I only did it for a short space of time. I wanted a bit of adventure, I wanted to meet people—it was

very shy and it brought me out of myself. It gave me confidence and some long lasting friends but I wouldn't want to go back. I think Barry cast me for the actor in me, not the soldier."

What was the mix between Yates and Friend? "That's extremely difficult to say. I know I am very closest to Yates and I definitely get closer to him as it went on. The writers start to write more and more for you as they get to know you—that's if they are good

Above: The Brigadier points out Monstar sightings in Invasion of the Dinosaurs. Below left: Jo Grant and her alien from The Green Death. Right: The Auton monster attacks! Below right: Sarah Jane Smith in the grip of a Guest Spider. Far right: An Auton off

writer. The girls pals on Doctor Who were given a lot of leeway in altering, cutting, amending or adding lines."

Yates was originally reproduced, as Richard points out, as love interest for the Jo Grant character, then in her early days. Their relationship—suggested as it was—was deliberate right from the word go. "The idea was to attract the teenage market but it didn't really end up as it was supposed to. There was a sort of high level policy decision that it would conflict too much with the relationship between the Doctor and Jo. While I think there's something in that, I was rather disappointed. It did linger on in a sort of implied way. When K9 was leaving and we were recording The Green Death there was a piece of continuity where Jo was to announce her engagement to Professor Mushroom or whatever his name was. In real life Katy was marrying the actor playing him—a case where fact and fiction collided. I noticed in my script for that scene that I didn't have any lines—all I had was a close-up with a stage direction that simply said 'Mike Yates looks crestfallen!' That was the sorry end of my three-year love interest—a nice touch, all the same."

Yates also enjoyed a close relationship of a different kind with the Brigadier (Nicholas Courtney). "The Brig was very upright, very set in his military ways. There's a great strength in that character. At the end of The Pearson's neither Nick nor I originally had any lines so I wrote a little scene with the Brigadier and Yates going off for a drink leaving the others dancing round the maypole."



It almost goes without saying that, in common with Nick, Jon and John, *The Daemons* is probably Richard's favourite story as a whole. "I had a jolly good part in it. I was able to do very much more than usual— I was in fightyng action!"

Pressing the point about exploring new avenues of the Captain's character, I asked Richard whether he had minded being turned into the "brat" figure we saw in *Invasion of the Daemons*. He smiled him slightly. "He wasn't a traitor! I don't know why everyone keeps saying that he was. He was just misguided. He'd looked into that silly old Menelis supposed which had made him cross-eyed as well as cross-blinded. He really didn't know what he was up to. The way I rationalised it was Mike Yates was there helping to establish a new Golden Age on Earth—a great sort of dream that everyone looks for but which is usually suppressed. But Yates didn't realise the people he was working with were such naughty men—he was totally taken in. It was a question of his paramilitary idealism."

Of all the UNIT men, Yates was the one most often seen out of uniform. "I liked to be in uniform about half the time. I thought it was great to play the kind of mole part in *The Green Death* and I had a nice suit for that. In *Pluto's Bitter Stars* I was given some very comfortable clothes, including a suede jacket I was told could have afterwards. Soon afterwards it mysteriously vanished, never to be seen again!"

The early Seventies Doctor Who insert acts on—and for the actors it meant working with the stuntman from *Hercule*. It wasn't tall stunts, though, as Richard explained: "I did some ailes with the BBC judo club, because although we had some outstanding stunt boys who'd do all the dangerous stuff, it was nice for them to know that the actor they were working with was at least sensitive to what they were trying to do in terms of falls, jumps, leaps and so on. There were a lot of them—if I had to catch someone or fall I could do it properly."

What about the infamous sequence in *Terror of the Autons* when Richard accidentally knocked Terry Walsh, playing an Auton, over the edge of a dangerously steep



precipice? Did Richard still have pangs of guilt about it? "No. I don't feel any guilt at all—I wish he'd broken his neck!" He laughed, quickly adding, "Seriously, Terry was a lovely bloke, exceptionally professional. All the stunt crews had this tremendous esprit de corps. I had to do that fight scene on the village green in *The Daemons* myself, so I remember that very well. The best part of it all was flying in on the helicopter. It was a funny little thing that sort of pulled you from the top of your head. It was only a two-man affair."

"Also in *The Daemons* the script called for me to do an extended motor bike chase. Now I'm terrible at motor bikes—so we got round it in two ways. First of all Stuart did all the long shots of me driving along. Then we fixed a motor bike to the top of a van and the crew filmed me as it moved along."

Another performance in *Autons* that causes Richard to wince even now concerns *Terror of the Autons*. "Masses of things went wrong but this was the ultimate! At the very end of the story UNIT turn up, guns blazing, and I had been given this magnificent line on seeing the enemy Autons approaching. They were those nasty faceless things and I had to say, 'We've got 'em now, sir!' in close-up. Now I've always worked very hard as an actor—sometimes a little too hard! I put everything I've got into this one shot and I thought I'd done it rather well."

"A fortnight later we came to the studio and they had to put in the telecoms stuff. We all stopped for a moment to see this brilliant climax and then suddenly there was this great big face all over the screen yelling out 'We've got 'em now, sir!' It was so over the top it wasn't true. The whole studio absolutely fell about—the roar was so loud I thought the

studio was going to fall down.

"Barry Letts was awfully nice about it—he came quietly up to me and said, 'It was a little bit OTT, wasn't it?' Would you like to re-record it? That was very nice of him because it was all time and money—we couldn't re-shoot so we did the next best thing and I re-dubbed it."

Recording on location brought its own share of problems. "It's nice if it's hot weather but we usually did it when the weather was foul. Now, the Doctor Who team go everywhere—Lanzarote and so on—whereas we went to Dungeness in January and gashed places like that. I didn't enjoy filming *Caves of Androz* one little bit because that thought I loved the story. Poor Katy nearly died of cold in her mini skirt. We were





Above: The "nerve gas" episode, defended by its
protagonist, in *The Mind of Evil*. Below: Nicholas
Coltman as Brigadier Lethbridge-Stewart

all wearing pink long johns under our uniforms but we still turned a very funny colour! They tried to put on specially dark make-up to cover it up! Also, because our muscles got frozen up we swam and several scenes had to be rewritten from being on location to going into the studio.

"On the other hand, *The Doctor* filming was lovely. We had the longest time on location for that. In the first week we all got sunburn. We were doing that on a matter of weeks before transmission."

The tight schedule brought particular headaches for all those working on the show. "We were allowed two takes and if you were over that people began to get worried. I remember in the studio for *The Mind of Evil* Jon having six or seven retakes for technical reasons – and boy, was there a panic on!"

Richard always watched his own performances. "I did do quite religiously. I didn't always hate myself – there were things that did come off. I hated it if I had done something wrong – but miraculously most of it came over very well."

What about the directors Richard worked with? Had they influenced his decision to direct – and had he ever wanted to direct for television? "Thinking about television is that you don't get the same degree of advantage that you do in the theatre. On *Doctor Who* was wonderful, but as a rule television directors are much more concerned with cameras and monsters and special effects. They used to be helpful but you had to know what you were doing. We did get a lot of support from Barry who had himself been an actor as well as a director and producer. It isn't useful if a director has been an actor. There is an idea which persists that directors are essentially intellectual and that actors are too ignorant to direct. This isn't so. There are actors who can bring all aspects of a production together – I hope I'm one."

"I would like to direct for television. When I was doing *Doctor Who* I did try, and Benny Letts introduced me to some people, but it was just at the time of the first lot of cuts. I would have had to wait four years which

seemed rather a long time. People were simply not taking on any more time now directors."

Richard Franklin does not care for the restricted entry system of Equity—the actors' union to which you have to belong to be an actor. Employment without an Equity card is rare and a card cannot be obtained without professional experience—thus a vicious circle ensues. "It's absolutely wrong. If, as a director, want to cast somebody because I think they'd be right for the part then I would like to be free to do so. If I make a mistake, it's my responsibility and I'll pay for it. Casting is a high risk business, but if it wasn't acting as a whole would be very boring. Just because someone's in Equity doesn't mean they're any good. An actress friend of mine called Julie Legendre who's now working at the National took two years to get her card, which is ridiculous. She should have got it straightforward. Similarly there are actors who, on the basis of their work, should have their cards taken away!"

How did Richard feel *Doctor Who* had affected his career? "I don't think really I don't think I've had the offers from television I would like to have had. Maybe I didn't play the part well enough, or maybe the BBC decided I was incapable of playing another part – who knows? There isn't a lot of work going round, of course, and lately I've been exceedingly busy doing other things."

Of prime interest to *Doctor Who* fans is the news that Richard has written a play, *Revol UNT* – the Great T-Stop Mystery (see page 26 for exclusive coverage). During the rest of the year, Richard has directed productions of his play *No Sex Please – We're Strangers!* and *Why I Run*; *I Do For This Road*, he is to direct *Move Over, Mrs Mackintosh* in Oslo, a film for Yugo Tour and appear at a Chicago *Doctor Who* convention.

Finally I asked Richard to sum up the experience of *Doctor Who*. What had it given him that he valued most? His answer was simple. "Companionship."

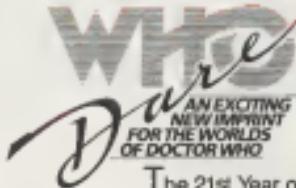


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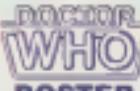
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